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erland, Great Britain, all are represented, even the United States, in a few etchings by MacLaughlan and Webster.

Some things I had already seen in London and Dresden, and was glad to see again—Orlik's little series illustrating the production of Japanese color-prints, the rich, bold lithographs of G. S. Pryse, the wood-cuts of Colin (of which the Doucet Library, in the Rue Spontini, Paris, has a remarkably complete collection), or the etchings of Malcolm Osborne, of whose promise Sir Frank Short spoke to me. So one's notebook might go on rendering names, but one fears the jumble, and stops.

The arrangement shows good taste without pretension, characteristics which appear likewise in the layout of the grounds and buildings of the exhibition as a whole.

F. WEITENKAMPF.

THE CARNEGIE
INSTITUTE,
PITTSBURGH

The closing of the Eighteenth Annual International Exhibition marked the termination of one of the most successful exhibitions since the opening of the new galleries. Approximately 50,000—49,750 by exact count—visited the exhibition since it was opened April 30th. These figures show a gain of 13,467 over that of last year when 36,283 visitors were counted, and a still greater gain of 18,523 visitors over the 31,227 people present during the Sixteenth Annual International Exhibition in 1912.

Pittsburgh is not a city much frequented by tourists, so these figures indicate a sure, steady, healthy growth of interest in the advantages proffered by the Carnegie Institute to study the best in contemporary art.

The docent service which was such a success last year was also keenly appreciated this year. Many schools and clubs availed themselves of the opportunity of being assisted by the instructor. Altogether over 2,500 visitors studied the paintings under the leadership of the docent. The Carnegie Institute was one of the first, if not the first, to establish this method of educational work through

the agency of the international exhibition many years ago, and it is interesting to note that it has been successful not only in Pittsburgh, but in many other large cities.

A GILBERT
STUART FOR
PITTSBURGH

The Carnegie Institute of Pittsburgh has recently purchased a painting by Gilbert Stuart entitled "Portrait of Mr. Henry Nicols." This portrait was mentioned in Mr. G. C. Mason's "Life and Work of Gilbert Stuart" first published in 1879. Mr. Henry Nicols, the subject, was one of the pioneers of Maryland; his family came to America in the time of Lord Baltimore. Mr. Nicols is described as a man of great refinement, noted for his hospitality at his mansion on the eastern shore. Attended by his body servant, Mr. Nicols drove from Baltimore to Boston to have his portrait painted. The journey took forty days to go and forty days to return; but in the end, the commentary says, Mr. Nicols was well rewarded; for Gilbert Stuart painted a fine head of him. This portrait, like so many others by Gilbert Stuart, had remained in the private collection of the family for which it was painted; and had only been acquired recently by Mr. George H. Story. With the portrait is the will of Henry Nicols, made in 1820; this will contains a clause regarding the disposition of the portrait to a member of his family. It has been the custom for the owner of the painting to retain this document as one of the proofs of its authenticity. This portrait is an important acquisition to the permanent collection.

ART IN
CHICAGO

The Art Institute has arranged for a series of exhibitions of paintings from the galleries of private collectors during the summer. The plan was ushered in several years ago by an exhibition of distinguished works of the era of Monet, Manet, Degas, Pizzaro, Zorn and others of the modern European school, belonging to Mrs. Potter Palmer. Since then there have been annual displays of paintings owned by Charles L.